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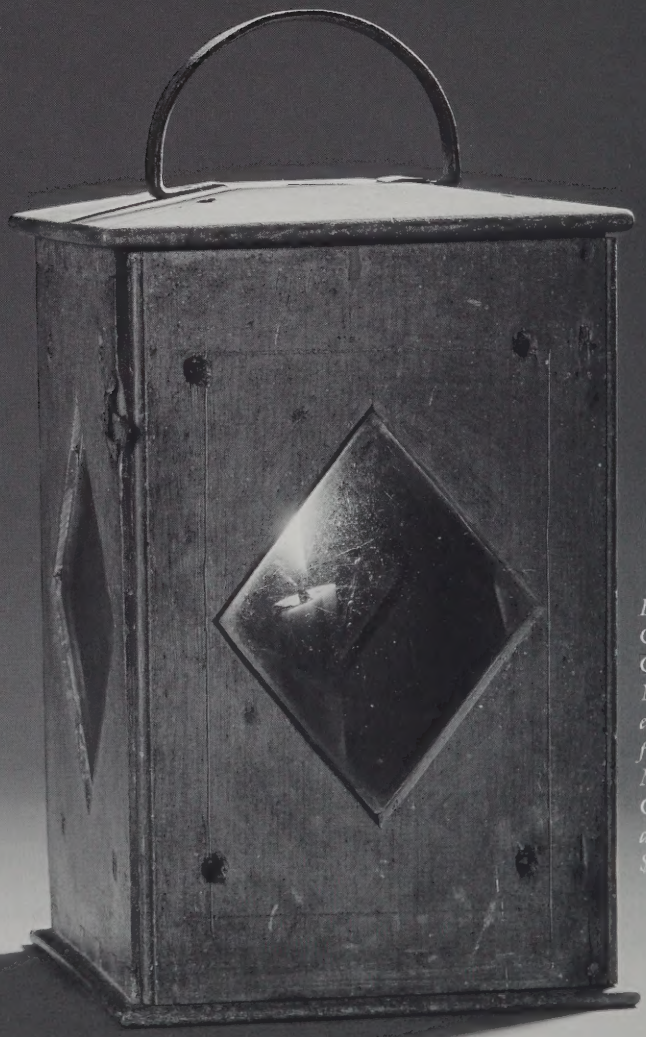

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Honorary Chairs

The Peabody Essex Museum Annual Antiques Show Committee is delighted to welcome

Mr. and Mrs. George Putnam

as Honorary Chairs of this year's show.

George and Nancy Putnam, longtime members of the Peabody Essex Museum, have been active participants in the museum community for many years. Mrs. Putnam is currently serving her second term on the board of overseers and is a member of the program committee. "I get to see all the wonderful work the staff does for visitors," says Mrs. Putnam. "My particular interest is in programming for school students," she adds. "It is so important for children to learn about New England's heritage and to have the access to the world that the museum provides."

Mr. and Mrs. Putnam generously contribute their time and energy to many organizations. Mrs. Putnam is a council member at the Arnold Arboretum and secretary of the board of the Massachusetts Horticultural Society. Mr. Putnam, semi-retired as chairman and president of The Putnam Mutual Funds, served until recently as chairman of the board of WGBH and as a trustee and former president at the Museum of Fine Arts, Boston, and Colonial Williamsburg. He was also on the board of Massachusetts General Hospital, where he served for many years as president of McLean Hospital. Mr. Putnam is a past member of the board of overseers of Harvard College. He has served as treasurer of Harvard College and a member of the Harvard Corporation. Mr. Putnam has also served on the Committee to Visit the Memorial Church and currently serves on the Committee on University Resources. Mr. and Mrs. Putnam both currently serve on the board of the Trustees of Reservations.

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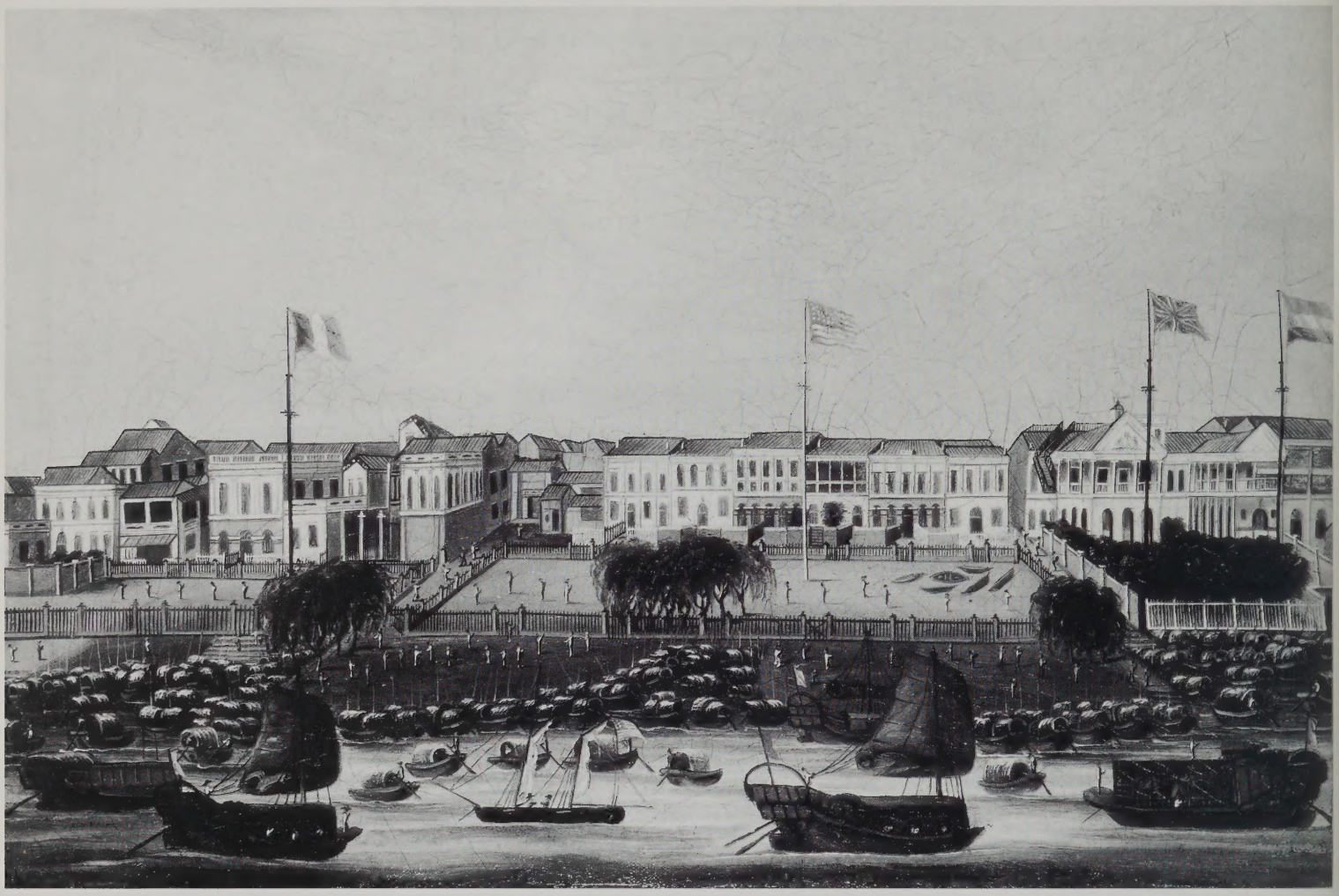

SUNQUA (fl. 1820-1860) — Oil on canvas
Canton: the Western 'Hongs' — 11 1/4 x 9 1/2 ins

The 'Hongs' (or 'Factories') are seen here shortly before the hostilities of 1841, when the three eastern Factories were destroyed by fire. The French, American, British and Dutch flags are seen aloft in front of their respective Factories. The central area, which was shortly to become the American Garden, is occupied by a group of beached skiffs.

We hold an annual exhibition in London and Hong Kong, as well as participating in the Winter Antiques Show in New York, the Ellis Memorial Show, Boston, the European Fine Art Fair in Maastricht, Holland, and the Grosvenor House Antiques Fair, London. Every year we produce a fully illustrated and informative catalogue.

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Foreword

Welcome to the 29th Annual Antiques Show of the Peabody Essex Museum. We are grateful to Salem State College for making the O'Keefe Center available for the show again this year while progress continues on the construction of the museum's Third Century expansion.

We are honored this year to have Leigh and Leslie Keno, of the PBS production *Antiques Roadshow,* as our special guests at the Preview Party and at the show itself.

The museum's Board of Trustees and staff are very grateful to the many volunteers who make the Annual Antiques Show possible. Very special thanks this year go to Leslie Hoff, Chair; Anne Roberts, Vice-Chair; and George and Nancy Putnam, Honorary Chairs. And, of course, the show would not be possible without the myriad members and friends who continue to support this delightful tradition. I hope you will enjoy the show and the exciting additions to this year's program.

Dan L. Monroe
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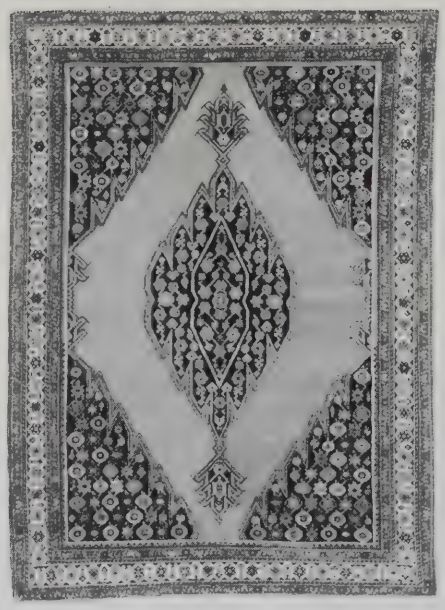
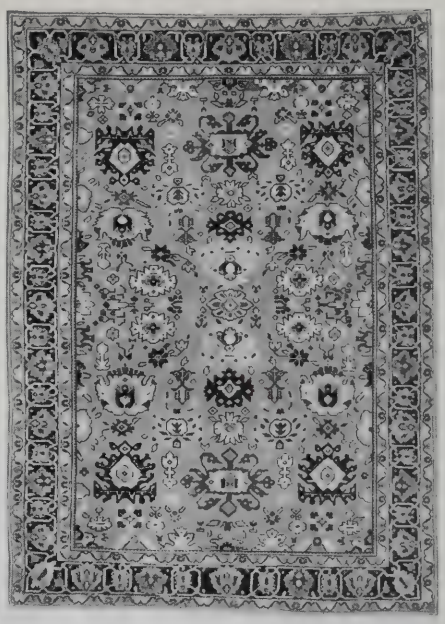

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Acknowledgments

On behalf of the Antiques Show Committee, as we celebrate the 29th year of the Antiques Show, I wish to acknowledge, with special gratitude, the diverse efforts of the many people involved in the production of this year's event:

- Mr. and Mrs. George Putnam, Honorary Chairs, for their continuing support of the museum.
- The Board of Trustees and Overseers for their commitment to this committee and the annual Antiques Show.
- Our Corporate Sponsors—Northeast Auctions by Ron Bourgeault, Kaminski Auctioneers & Appraisers, Landry & Arcari Oriental Rugs & Carpeting, Hunneman Commercial Company, United Liquors, Franciscan Estates, and Zimman's Inc.—for their very generous support.
- All of our individual supporters for their generous contributions.
- Nancy Harrington, President of Salem State College, for making this event possible.
- Helen Watson Felt, Director of Special Events for Salem State College, and her staff for their cooperation and support.
- Dean Lahikainen and Clark Worswick for their contributions to the show catalog.
- The dealers who, in the true spirit of Thanksgiving, make this a premium event for all.
- The catalog advertisers, for their ongoing interest in the show.
- Curt and Ann Alboth of Merchants Liquors in Danvers for their kindness and generosity in contributing to the Preview Party.
- Capers, Tiger Lily Caterers, East Meets West, Elizabeth Creed & Company, The Catered Affair, Jules Catering, and the Hawthorne Hotel for their delicious contributions to the Preview Party.
- Beautiful Things of Salem for their exquisite floral arrangements.
- The museum staff who work tirelessly to make the show seem effortless.
- Particular thanks to Anna Geraghty and Shannon Hays for their design work and Greg Liakos and Christine Michelini for their PR expertise. Also, sincere thanks to Donna Berube and Pat Shrader for their tireless efforts, Annie Labe for her support, and Bob Monk and his entire staff for all their help.
- All the volunteers who greet the guests, pass hors d'oeuvres, and create wonderful energy for the show.
- Flagship Press of No. Andover, Mass. for their expert production of the catalog and invitation.
- Chris Vining, who through thick and thin has been our Show Manager extraordinaire.
- All of the members of the 29th Antiques Show Committee, whose ideas, talents, and commitment help to make this show a great success each year.

Respectfully submitted,

Leslie M. Hoff
Chair of the Antiques Show Committee

The Master Prints of Edward S. Curtis: Portraits of Native America

Clark Worswick

One hundred years ago, Seattle photographer Edward Sheriff Curtis declared his intention to document the lives and cultures of every Native American tribe living west of the Mississippi. By 1930, he had photographed members of more than eighty tribes, made more than 10,000 recordings of Native American speech and music, and taken almost 40,000 photographs. In the process he earned the support of both an American president, Theodore Roosevelt, and America's leading financier, J. P. Morgan. It was a staggering achievement, especially for an artist who, by the time of his death in 1952, would be more or less forgotten.

When Curtis undertook his mission, American society had been recently and irrevocably transformed by post-Civil War industrialization and westward expansion. In 1890 the U.S. Census Bureau had officially declared the frontier closed. All the real and invented dramas associated with Euro-American settlement of the West were transmuting into myth. To many, Native Americans and their traditional ways of life seemed to be on the verge of extinction; certainly they had been marginalized. While Curtis was not the only photographer of his time to undertake the portrayal of North American Indians, his effort was by far the most ambitious and successful.

The exhibition currently at the Peabody Essex Museum, *The Master Prints of Edward S. Curtis: Portraits of Native America,* is drawn from the largest surviving intact collection of Curtis's platinum master prints. They comprise photographs that Curtis chose to exhibit in Washington, New York, and Boston in 1905-1906 to raise funds for his Native American project. After the Boston exhibition, Dr. Charles Goddard Weld, a patron of what was then the Peabody Academy of Science, purchased 109 prints. Rarely shown since 1906, these images are set in salon-style art nouveau mounts and signed by the photographer. In their entirety, the photographs represent the only "authentic" Curtis exhibition that is likely ever to be presented again, as they are Curtis's own exhibition prints.

Chief Joseph–Nez Perce, 1903, by Edward S. Curtis. Platinum print. Peabody Essex Museum Collections.

The making of Curtis's remarkable photographs was a complex and difficult undertaking. Late in her life, Curtis's daughter Beth left the following account.

Jicarilla Maiden, 1904, by Edward S. Curtis. Gelatin silver print. Peabody Essex Museum Collections.

Most of the field trips were made with horse and wagons, and in the more inaccessible areas with just horses. When he first started in earnest he used a 14×17 view camera, a big, cumbersome affair. Later he came down in size to 11×14 and finally to a 6×8 reflex camera. His most valuable possession was an old German lens he picked up in Seattle. He made all the head and shoulder shots in his tent, which was lined with maroon-colored material and had a skylight opening on one side with a curtain to control the light.

Almost all the pictures were taken on glass plates which were heavy, hard to handle and easily broken which was always a tragedy. The plates were packed in trunks, changed into the holders in a changing bag or in the tent at night. Each expedition into Indian country required a tremendous amount of equipment and baggage. In addition to the photographic equipment and recording machine for the ceremonials and folk songs, he had to take tents, food and all the personal things, sometimes for a party of four.

You couldn't defeat him if you tried. Nothing seemed to. Once in the Canyon de Chelly in Arizona, a flash flood took away his camera and plates, hundreds of wonderful pictures. What did he do? He got other cameras and went back and took other pictures. [1]

Her recollections suggest that many of the prints made before 1906, which make up the Peabody Essex Museum collection of Curtis exhibition prints, were made with his German lens and his 14×17 plate camera.

In the popular imagination, Edward S. Curtis "documented" Native people in America. The truth is more complex. Curtis worked with Native people to create depictions of Native American life that were quite truthful as individual portraits, but fictional as regards

Geronimo, 1905, by Edward S. Curtis. Platinum print. Peabody Essex Museum Collections.

The Boy and Short Man, 1900, by Edward S. Curtis. Platinum print. Peabody Essex Museum Collections.

the actual lives of Native people at that time. The group scenes, especially, depict ways of life that had long since disappeared. His photographs are artistic inventions seeded with documentary fact. Nonetheless, they have become the world's enduring image of Native Americans at the dawn of the twentieth century. And within his total body of work, the exceptionally beautiful photographs that Curtis created for his 1905-1906 exhibitions are unrivaled. They remain a testament to his genius as a major American photographer.

***Clark Worswick** is the Consulting Curator for the Photography Collections at the Peabody Essex Museum.*

---

[1] *Curtis' Western Indians* by Ralph W. Andrews (New York: Bonanza Press, 1962), p. 55.

Oglalla Sioux in Ceremonial Dress, South Dakota, 1905, by Edward S. Curtis. Gelatin silver print. Peabody Essex Museum Collections.

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The Gretchen Keller Glass Collection at the Peabody Essex Museum

Dean Thomas Lahikainen

The first half of the twentieth century will long be remembered as the golden age of collecting, when many of the most important collections of American decorative arts were assembled. A generation of pioneering collectors, among them Henry Francis du Pont, Francis Garvin, Ima Hogg, Maxim Karolik, Henry and Helen Flint, Henry Ford, and J. Insley Blair, played a major role in shaping American tastes and attitudes about material culture. By ultimately placing their collections within the public domain, their legacies continue to influence our understanding of the past.

Less well known among this generation, but one who shared the passion for collecting, was Gretchen Keuffel Keller (1885–1974), who spent nearly forty years building a comprehensive collection of glass in her Summit, New Jersey, home (Fig. 1). In 1964 she donated the entire collection to her alma mater, Bradford College, in Haverhill, Massachusetts, where she had been a member of the class of 1903.[1] When financial troubles forced the college to close its doors in 2000, the Peabody Essex Museum, in Salem, Massachusetts, was able to purchase the entire collection and honor the original intent of the donor to share her collection with the public.

What began for Mrs. Keller as a casual pastime during summer visits to the North Shore region of Massachusetts in the late 1920s soon turned into a passionate pursuit. Through perseverance, discriminating taste, and careful study, Mrs. Keller built a remarkable collection of nearly 500 pieces of glass made before 1885. The collection contains outstanding examples of work from most of the significant early glassmaking centers in New England, Pennsylvania, New York, Ohio, West Virginia, and New Jersey.

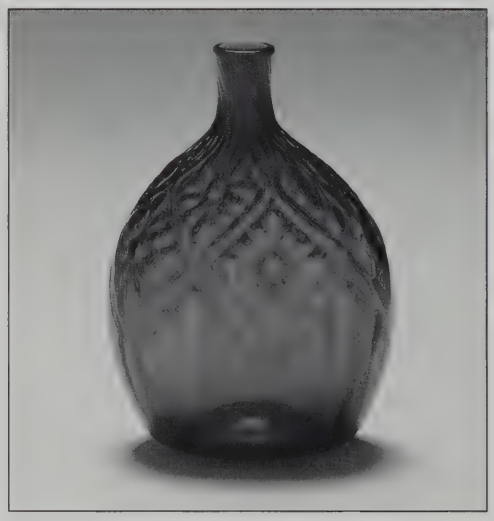

Fig. 2: Pocket bottle made by Henry William Stiegel, Manheim, Pa., 1765–1774. Amethyst nonlead glass. H. 5 1/4 in. Courtesy of Peabody Essex Museum; photography by Mark Sexton.

Typical of the quality of the collection is a rare amethyst mold-blown pocket bottle, in the diamond-daisy pattern (Fig. 2), made by German immigrant glassmaker Henry William Stiegel. Stiegel operated the most successful eighteenth-century glassworks in the country in Manheim, Pennsylvania, from 1765 to 1774. Mrs. Keller purchased the flask in 1954 for $800 from the legendary glass dealer and authority George S. McKearin, who, with his wife, wrote some of the most comprehensive early books on American glass.[2] He served as an advisor in developing the collection and supplied many of Mrs. Keller's rarest pieces.

Mrs. Keller sought to build a collection that explored several themes, among which was the full range of techniques used to produce and decorate glass. An 1820s celery vase from Pittsburgh (Fig. 3) is not only an excellent example of the mold-blown technique featuring gadrooning on the lower waist, but is also an outstanding example of the engraver's art, being fully decorated with swags and ribbons. She also understood the important role foreign glass has played within the American experience, often

Fig. 1: Window in the home of Gretchen Keuffel Keller, Summit, New Jersey, ca. 1964. Courtesy of Robert Keller. *Mrs. Keller arranged the glass in her home by color, creating beautiful window displays such as this one, intended to capture the light and enhance the decorative effects of the glass.*

Fig. 3: Celery vase by an unidentified maker in Pittsburgh, Pa., ca. 1830. Lead glass. H. 8 5/8 in. Courtesy of Peabody Essex Museum; photography by Mark Sexton.

serving as prototypes for American work as well as the commodities used by many people during the eighteenth and early nineteenth centuries. To this end, Mrs. Keller collected approximately 100 examples of table glass typical of the imported wares from England, Ireland, and continental Europe.

The real strength of the collection is pressed glass made in New England between 1825 and 1860, driven in large part by Mrs. Keller's love of the colors so characteristic of glass from the region. It was in fact the brilliant colors that sparked Mrs. Keller's initial interest in glass and led to the acquisition of her first pieces in Haverhill in the 1920s. The collection contains a variety of colors, including: canary, amethyst, cobalt, peacock blue, aqua, olive green, emerald, apple green, ruby, lavender, amberina, fiery opalescent, pale gold, white, and amber.

Many of the popular forms produced by one of New England's most famous glass factories, the Boston and Sandwich Glass Company (1825–1888), are represented in the collection by a selection of colors used in production, evidenced by the tulip vases (1845–1860) shown in Figure 4. Among the notable documented pieces that Mrs. Keller purchased is a green sugar bowl with a domed cover and matching creamer (ca. 1850) made by Alfred Green, a glassmaker who worked for the Boston and Sandwich Glass Company (Fig. 5).

As she matured as a collector, Mrs. Keller also sought

Fig. 4: Tulip vases made by the Boston and Sandwich Glass Company of Sandwich, Mass., ca. 1850. Lead glass. H. 10 1/8 in. Courtesy of Peabody Essex Museum; photography by Mark Sexton.

Fig. 6: Oil lamp by an unidentified Massachusetts maker, ca. 1825. Lead glass. H. 9 1/4 in. Courtesy of Peabody Essex Museum; photography by Mark Sexton.

out the unusual, and as a result there are many choice pieces in the collection. An oil lamp (ca. 1825), for example, made by an unknown Massachusetts factory, features a pattern-molded-and-twisted standard in cobalt blue with a blown font and foot in colorless glass (Fig. 6). Its combined elements of form, design, and color are quite rare.

Mrs. Keller collected glass for most of her adult life, searching out examples that told the story of glass in America, whether through technical aspects or those of beauty and design. A true collector, she meticulously made note of each purchase, keeping important information in a binder that she tabulated by color—the aspect of glass she most loved. Even after she had donated her collection to Bradford College, Mrs. Keller could never fully relinquish it, occasionally returning to borrow pieces for the pure pleasure they brought her.

The Keller Collection joins a sizable, existing collection of glass at the Peabody Essex Museum to form the most comprehensive American glass collection in the Boston area. Review and study of the collection is currently under way and, once complete, will present a remarkable legacy for the glass scholar and an additional chapter in the history of early-twentieth-century collecting.

[1] Gretchen Keuffel Keller, "Collecting American Glass—A Forty-Year Fascination," Bradford Junior College Bulletin, Alumni Edition (May 1964). Frank A. Oberti III, "The Gretchen Keuffel Keller Collection of American Glass" (typescript, Keller Glass Archives, Peabody Essex Museum, 1983).

[2] See George S. McKearin and Helen McKearin, *American Glass* (New York: Crown Publishers, 1941), for example. George S. McKearin to Mrs. Karl Keller, personal letter, 9 January 1954, Keller Glass Archives.

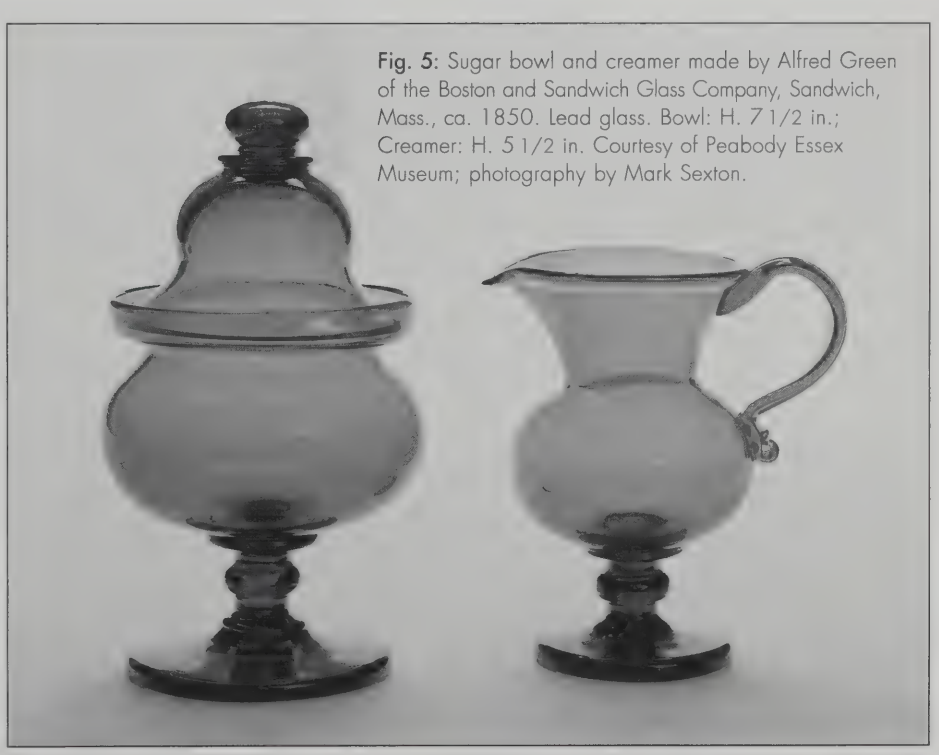

Fig. 5: Sugar bowl and creamer made by Alfred Green of the Boston and Sandwich Glass Company, Sandwich, Mass., ca. 1850. Lead glass. Bowl: H. 7 1/2 in.; Creamer: H. 5 1/2 in. Courtesy of Peabody Essex Museum; photography by Mark Sexton.

***Dean Lahikainen** is the Carolyn and Peter Lynch Curator of American Decorative Arts at the Peabody Essex Museum in Salem, Mass., a position he has held since 1992. He is the author of numerous articles and exhibition catalogues, including* In the American Spirit: Folk Art from the Collections (1994).

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Modernized for today's living, "Gosling Hollow" is a monumental Colonial mansion sited majestically on a hillside encompassed by acres of glorious lawns and gardens. The home maintains traditional features as well as offering unusual and creative introductions such as a media room with theatre seating. **Fraley D. Wright, Manchester Office, (978) 526-7572**

MARBLEHEAD **$3,650,000**

"Sky High" is a grand, turn-of-the-century shingle style mansion set high above the ocean on Marblehead Neck, commanding sweeping views of Massachusetts Bay and the yacht races of Marblehead. Features include an elegant floor-through living room, oval dining room, manicured grounds, and a beach. **Mary Stewart, Marblehead Office, (781) 631-9511, mary@marbleheadhomesonline.com**

MARBLEHEAD **$2,250,000**

This incredibly renovated period home, built in the French Eclectic style, has retained the old-world charm and elegance of it's origin. Included are formal rooms, gourmet kitchen, two family rooms plus library, 4/5 bedrooms, spacious fenced yard, and separate three car garage. **Mary Stewart, Marblehead Office, (781) 631-9511, mary@marbleheadhomesonline.com**

GLOUCESTER **$2,195,000**

This magnificent shingle-style home with two-bedroom carriage house offers beautiful Atlantic ocean and coast views, period details that include multi-paned windows, crown moldings, built-ins, detailed staircase with window seat, stained glass and vaulted ceilings. Ideally located close to beaches and golf. **Holly Chiancola, Gloucester Office, (978) 281-8808, chiancola@aol.com**

ANDOVER **$799,000**

The Isaac Abbot Tavern is a beautifully maintained home with five working fireplaces, wide pine flooring, and authentic period detailing. In 1789, George Washington breakfasted at this Tavern. The property is located on a lovely 2/3 acre lot with private backyard, perennial gardens and shade trees. **Sally Factor, Andover Office, (978) 475-2201, sallyfactor@mediaone.net**

BEVERLY FARMS **$3,950,000**

Magnificent and unique English Country property in prime estate area location boasts 17 rooms, grand Great Room, large gourmet kitchen and family room, ocean views, deeded beach rights and a clock and bell tower. Beautifully renovated and decorated, private with lovely terraces and gardens. **Mimi Pruett, Manchester Office, (978) 526-7572**

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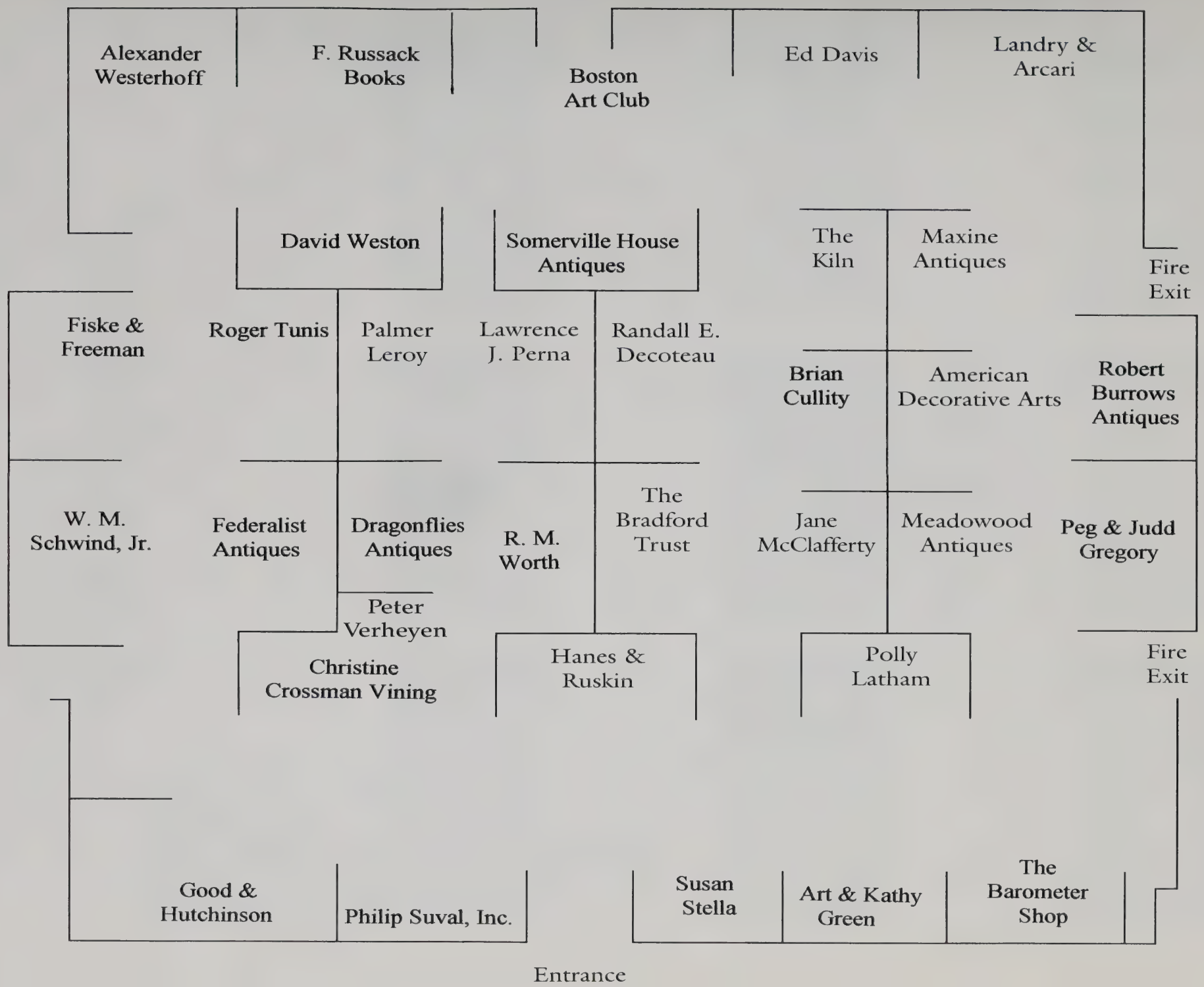
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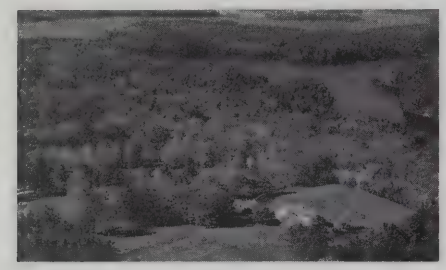

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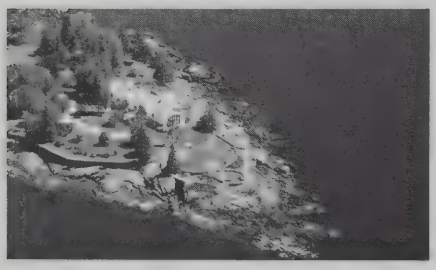

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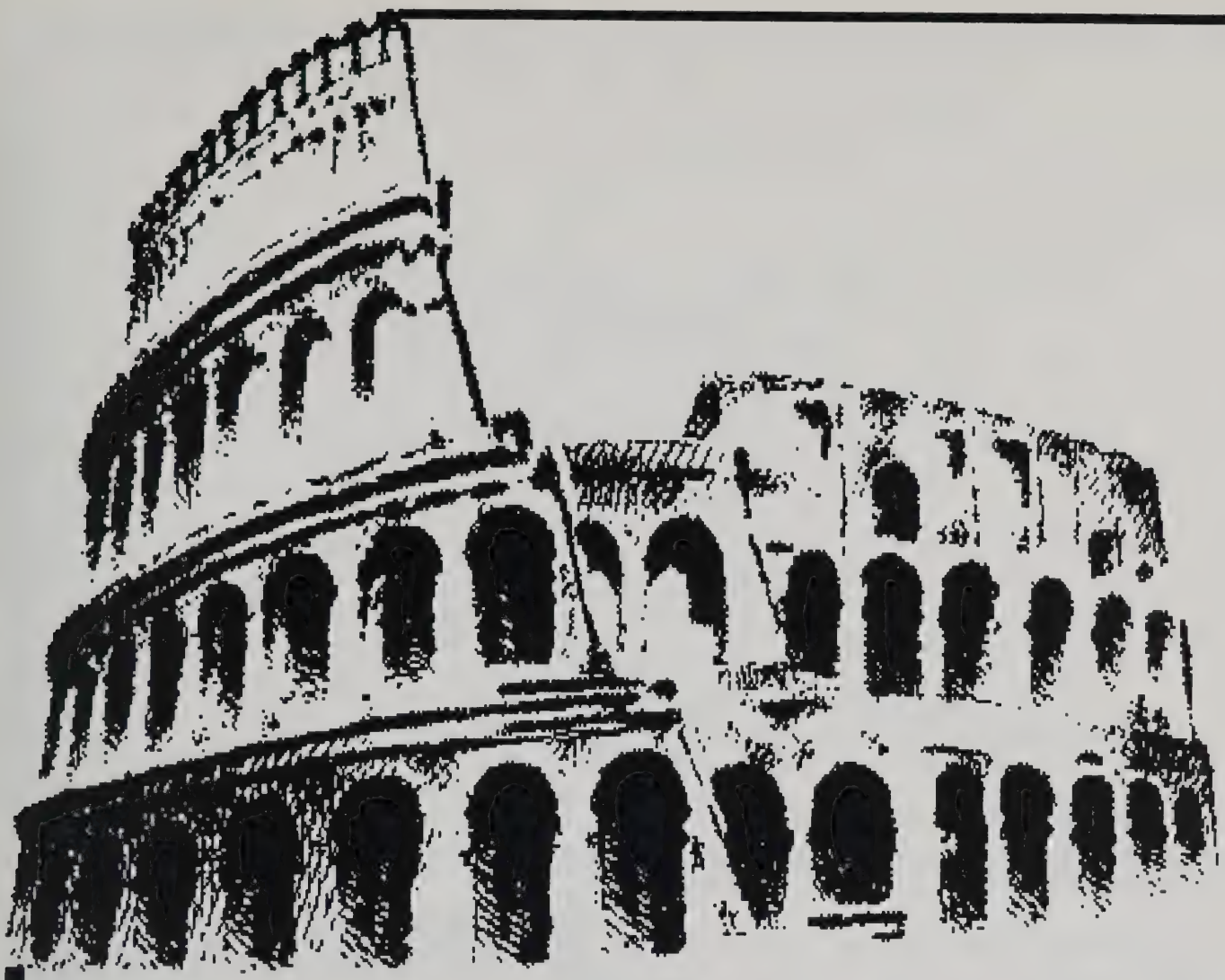

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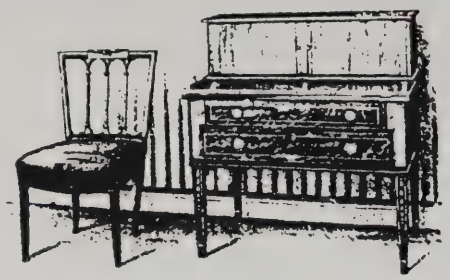

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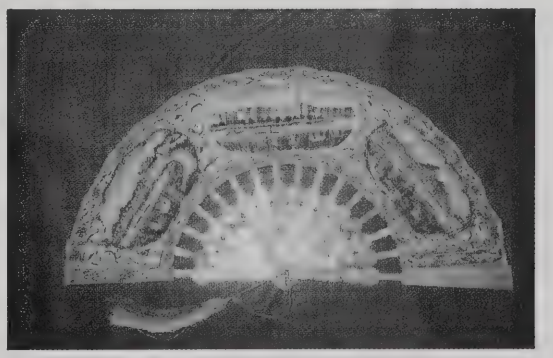

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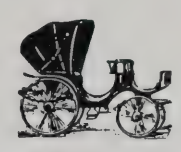

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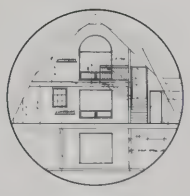

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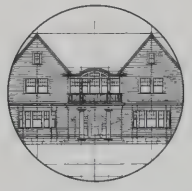

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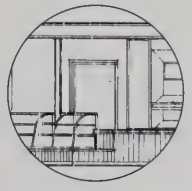

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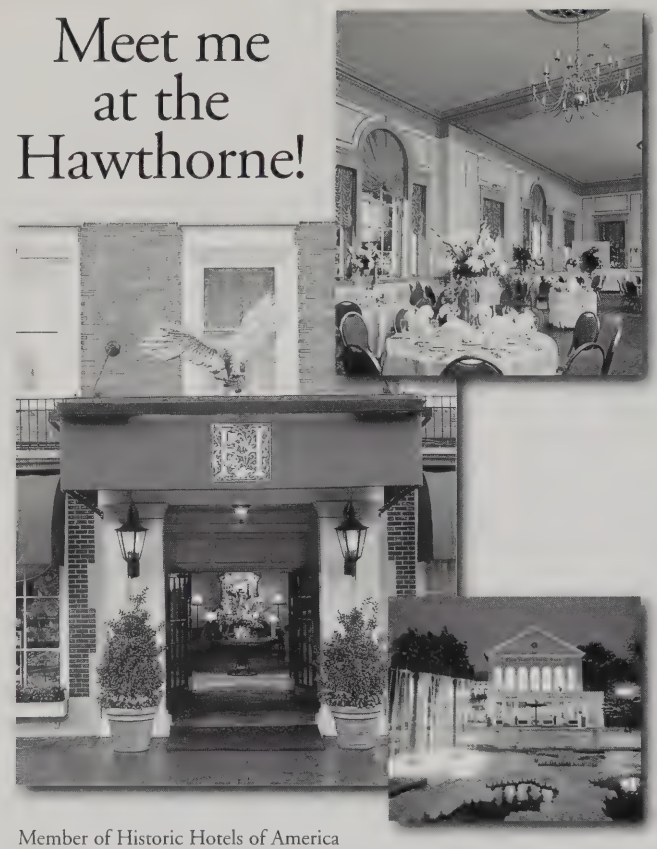

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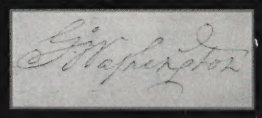

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